

# THE CARMELITE

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## *This Issue in Miniature*

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**MOONEY AND FAITH:** A friend of Tom Mooney reviews the case, and asks co-operation in behalf of justice; *page eight.*

**TOWNSFOLK FROLIC:** Carmel Music Society enjoys unrepressed evening;—stupendous! edifying!—all on *page six.*

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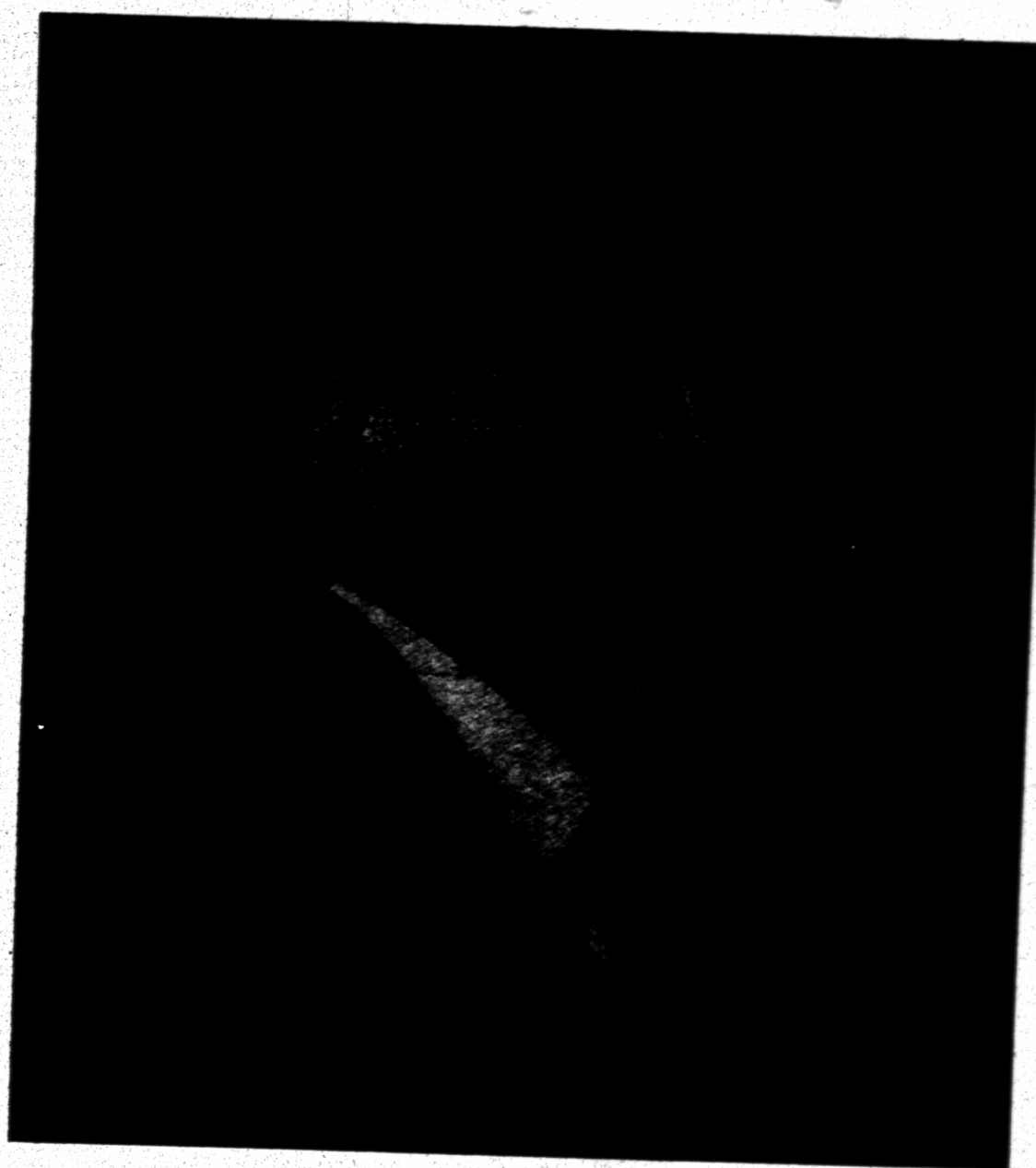
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**AND**—and as the circus handbills have it—many other features too numerous to mention.



**WILLIAM P. SILVA**

ARTIST-BENEFACTOR OF  
CARMEL CHILDREN:  
SEE PAGE THREE

Carolander  
Drauer



## Carmel News

### ANNUAL MEETING OF THE MUSIC SOCIETY

At the annual meeting of the Carmel Music Society held on Monday evening at the Denny-Watrous Gallery, the following members were elected to serve on the board of directors for the ensuing year:

Vasia Anikeeff	Edward G. Kuster
Mrs. David Ball	Mrs. E. C. Marble
Dr. L. B. Becking	Miss Anne Martin
Mrs. Geo. Blackman	Mrs. Carmel Martin
Mrs. Theo. Criley	Mrs. John O'Shea
Dene Denny	Mrs. Lucy Pierce
Mr. H.F. Dickinson	Helen Polache
Mrs. Dickinson	Miss Tilly Polak
Walter Egan	Mrs. H.J. Sheppard
Mrs. Paul Flanders	Ralph Skene
Mrs. Roger Fitch	Dr. David Spence
Mrs. Arthur Hatley	Emma Waldvogel
Mrs. Henry	Mrs. W. W. Wheeler
Hammond Kirk	Mrs. E.R. Woodward
Dr. R. A. Kocher	Fritz Wurzmann

Mrs. F. M. Blanchard, Mrs. Clarence A. Black, Dr. Amelia L. Gates and Miss Ada Howe Kent, patrons of the society, were made honorary directors.

An account of the less serious side of Monday evening's proceedings will be found on page six.

### THE DRAMA GUILD

Four *comedias* were presented at the Tuesday night meeting of the Monterey Peninsula Drama Guild: "The Artist" an original *commedia* by Miss Myrto Childe; "Tea for Four;" "The Egyptologist;" and a re-presentation of Miss Morehouse' original *commedia* "The Matrimonial Bureau," which had its premiere at an earlier meeting. After each presentation, the president, Mrs. Bathen, called on the audience for constructive criticism of plot, presentation, diction and gesture. Such criticism is felt to be an important part of the work of the Guild, the contribution of the audience toward the development of better *commedia*.

By a unanimous vote this section of the Guild approved the decision reached at the last meeting to change the time of meeting from Tuesday to Thursday evening. The next Guild meeting will therefore be on Thursday evening, June fifth, at eight-thirty, in the hall of the Arts and Crafts.

Edward Kuster will read "The Rider of Dreams" by Ridgeley Torrence, and the Monterey High School will read one, possibly two, short one act plays.

### COUNCIL MEETING

Three important matters were considered by the City Council in adjourned session last night.

First was the passage of an ordinance, amending the zoning ordinance to permit erection of hotels in the residence district, subject to restrictions. At least two-thirds of the property owners within a radius of four hundred feet of the boundaries of the property involved must agree to the erection. Next, a public hearing must be held. And lastly, in the words of the ordinance, which takes effect immediately—"The Council of said City, after any such hearing, may by a four-fifths vote of said Council order the issuance, or by a majority vote thereof order the denial of a permit for such use."

Mr. and Mrs. Albert West, living next door to the Monte Verde wood-lot of M. J. Murphy, Inc., presented an affidavit to the effect that, in violation of the zoning ordinance, the company had increased buildings on the lot, that the noises of the sawmill were disturbing the peace and quiet and impairing land values in the neighborhood, and requested that the council abate the nuisance. Argyll Campbell, city attorney said that, in his opinion, the complaint was outside the province of the council and should be taken before the Superior Court. In deference to the fact that the advisory board conferred with Mr. Murphy last week concerning another possible solution of the matter, parties concerned agreed to wait until such developments took their course.

George L. Wood, chairman of the Assessment Revision Committee, asked that the board go over the map recently compiled for tax equalization, consider values thereon as relative percentages and make recommendations to the City Assessor. The assessor, Miss Saidee Van Brower, strongly objected to the proposed percentage of increase, stating that it would be her policy to raise business district taxes gradually. The council finished by stating that it had already thanked the committee for its labors, but would be unable to use the map for taxation reference this year. Eventual disposition of the subject is scheduled for the next regular meeting of the body.

Miss Clara N. Kellogg, commissioner of streets, reported that in an experiment to solve the problem of dusty streets, calcium chloride had been applied to a section of San Antonio in the block between Ocean Avenue and Seventh street yesterday. The chemical draws moisture, and has been successfully used here on a small scale for dust-laying purposes.

### THE CARMELITE, MAY 29, 1930

In keeping with the celebration of Monterey's one hundred and sixtieth anniversary next Tuesday, June third was declared a holiday, and Carmel stores will be asked to close, where no inconvenience is involved, from ten to three.

Possible abatement of the sale of fireworks in the city was considered, but no action taken at this time, other than instructions to Marshal Englund to enforce provisions restricting use of fireworks. Ways and means of curtailing the circulation of handbills were considered in connection with existing ordinances.

### MONTEREY CELEBRATES

While colorful adobes crumble, or are torn down to make way for the growth of a modern city, Monterey celebrates the one hundred and sixtieth anniversary of the landing of early Spanish explorers.

The ceremonies are to take place next Tuesday, June third, beginning with the placing of a wreath at the foot of the Serra monument in Monterey presidio shortly after sunrise. A military review will be given by presidio troops at ten o'clock. Shortly thereafter a marker will be unveiled on the bay shore at a spot where Viscaino and fellow explorers landed.

An "Old Monterey Birthday Luncheon" is to be given in the patio of the old Pacific Building at noon. Tickets for the affair may be procured in Carmel from Bernard Rowntree and Captain P. H. Hudgins of the Carmel Properties Company, El Paseo building.

Ray C. DeYoe who is chairman in charge of the committee arranging for Monday's celebration, will deliver one of the addresses at the sunset ceremony.

### NEWS BREVITIES

An Associated Press telegram from Los Angeles states that the probate court has handed down a decree in the matter of the five million dollar estate left by Mrs. Grace Velie Harris, whose death occurred here. Details of the distribution of the estate as approved by the court were not contained in the telegram.

O. F. Wright, first-aid instructor in the Red Cross life-saving contest now in progress here, is conducting classes in the river mouth lagoon. Evening classes are being held at the Del Monte plunge.

The adult evening class in shop-work, conducted by Ernest R. Calley at Sunset School, will meet next week on Tuesday. The final class of this school term will be held on Monday, June ninth.



## Around Town

Dr. D. T. MacDougal is back in Carmel for the summer.

Dr. and Mrs. R. A. Kocher have returned after three days in Los Angeles. While there they saw "The Criminal Code," Martin Flavin's play.

Hildegard Hawthorne, daughter of Julian Hawthorne and a writer herself, was in Carmel over the week-end. She usually lives in San Francisco, but is leaving next Fall for Paris.

Ella Young, Irish poet, at present the guest of Sara Field and Erskine Wood at Los Gatos, has been granted an extension of her visa for another year.

Last week there was further sculptural activity in Carmel, the "guest artist" still being Jo Davidson. He did a bust of Fremont Older, editor of the San Francisco "Call-Bulletin" and a veteran of San Francisco journalism. Mr. Older drove down to Carmel for the event and stayed two days. The "Call" published an interview with Davidson, quoting from a recent interview in The Carmelite, and printing a photograph of the bust of Shaw which Davidson did this year in England. Both this bust and the one of Robinson Jeffers will be shipped to Paris and cast there.

Lincoln Steffens has left with his friend, Jo Davidson, who was recently his guest for ten days. Hollywood was the destination; a few days, the intended length of stay.

George and Isabel West were in Carmel over the week-end, staying with Moira Wallace. George West was for some time on Fremont Older's staff and later worked on the publicity side of Californian's Inc. His wife is a painter. Last year they were in Europe for a lengthy stay, visiting several countries. In London, Ella Winter took them to the House of Commons.

An article appears elsewhere in this issue dilating on the strange fact that the Robinson Jeffers, as permanent a part of Carmel's landscape as Point Lobos, the post office, and ocean waves, have departed in their Ford, with the twins, for Taos. Led by Tony Luhan, they will investigate the Indian pueblos on the road and around Taos. They will be gone about a month.

Mr. Henry Dickinson, also a fairly permanent part of Carmel, has also deserted

the town temporarily for Chicago and New York. His brother came to fetch him, otherwise it is doubtful if he would have been lured away. He will visit his daughter Elizabeth while in New York.

And packing is going on in other households, too. Mr. and Mrs. Ralph Skene leave shortly for England. Mr. and Mrs. Lincoln Steffens will be going East soon and later to Europe for the summer; "Spud" Johnson, who has been a serious Carmel guest for two months, will return to Sante Fe in the course of the week and laugh with his "Laughing Horse."

Fred Scott, whom we wrote about last week, has come into new and greater glories. Given a part by Bebe Daniels in her first successful "talkie"—"Rio Rita," he was quickly appreciated and given another in a play written by Lynn Riggs for Pathe. (This young Oklahoma playwright was a recent guest in Carmel.) Now Fred Scott is appearing at the Orpheum in San Francisco and he has been chosen to sing in "Salome" opposite Jeritza at the Metropolitan in New York next Fall. This is a case where a singer was discovered by the "talkies" and taken over from them by the opera. Like Tibbett, Fred Scott is a California boy (he was born in Fresno) and has never been abroad. All his studying has been done in the West.

### A CARMEL AUTHORITY ON THE HOPIS

Matthew M. Murphy, who spent many years in the Arizona desert country studying Hopi Indian ceremonies and customs while acting as agent at the Hopi reservation, has received an order from the Sante Fe railroad for five hundred copies of "The Snake Dance People," the booklet of Hopi historical data mentioned in last week's issue of The Carmelite.

At his Carmel home Mr. Murphy has one of the most complete collections of Indian pottery in the western states.

### ALL SAINTS CHURCH

This (Thursday) afternoon, at two o'clock, Miss Mary Barnes is to give the first of a series of five Bible talks, at the Parish House.

Sunday, June 1:  
Celebration of the Holy Communion, at eight o'clock.

Church School, nine forty-five. Plans will be made for the pageant to be given June fifteenth.

Full Communion Service, at eleven. Special announcements will be made at this time.

### WILLIAM SILVA'S GIFT TO TO SUNSET SCHOOL

To a Carmel child there is nothing more unchanging than the high adventure of a morning at Carmel beach.

The beach may change, does always change; its life and beauty lie in ever-changing naturalness. Surf draws new contours, piles up coiling brown kelp masses and grey drift. The dunes move with the wind; the blanket of sparse growth is constantly shifting—but there is one change which is unlikely to occur. Carmel beach is free from commercialized amusements; practical idealists have fought and are ready to fight again to preserve its natural beauties.

To perpetuate that feeling of idealism and, hopefully, to instill it in the youth of Carmel, Mr. William P. Silva is presenting to the children of Sunset School a mural which depicts the bay and environs. Slim boles of eucalypti on the old Powers place, where the dunes begin, form the foreground of the painting. Through them one sees the white shoulders of the dunes, the crescent beach, Jeffers' tower, the blue sweep of the bay. In the distance Lobos, Point of the Wolves, stands magically austere. Distant hills and meadows are covered with the green of spring growth; in the far background the Santa Lucia mountains are a smoky blue mass. There is a clear, clean freshness about the landscape—it is Carmel in the unbelievable brightness and beauty of a clear spring afternoon.

The mural, forty by sixty inches, is to be hung in the class room of the first grade next Thursday, June fifth.

William Silva does but one painting of such magnitude within any one year. He has spent months upon this one; sketches of old Carmel and sketches of the present have combined to produce this conception, even now unfinished. The last sketches will be made and completing touches added after display of the painting at the school on Commencement Day.

The town at large owes the artist thanks for his generosity and insight. William P. Silva stands as one of America's foremost painters; his work needs no explanation. Sunset School is indeed fortunate to receive a gift that will help shape lives and concepts for years to come.

### LIBRARY CLOSING

Harrison Memorial Library will remain closed all day tomorrow in observation of Memorial Day.



## BRETT WESTON'S EXHIBIT AT DENNY-WATROUS GALLERY

This exhibit, though Brett Weston's first one-man showing, is also retrospective in that it includes examples of his first work, done at the age of fourteen, in Mexico. Photography was given to him part of his education, but with no intention of making it his future avocation. He learned in the only way one can learn anything—by working. He watched, asked questions to acquire technique, then was given a camera, and allowed to go his way. Subject matter was his own choosing; composition, presentation, —his own seeing.

No one can teach another how to see. If composition could be taught, anyone could become an artist. Composition is a way of seeing—strong or weak according to the individual. Rules of composition are deduced from the work of strong masters and used by weak imitators to produce—nothing!

Naturally a beginner is influenced by his maestro to some extent, but any similarity between Brett's work and his father's

is due largely to similarity in subject matter. They always traveled together, and worked in the same localities.

Brett's first exhibit was with his father in the Los Angeles Museum in 1927. A critic wrote, "At the age of fifteen he is able to invite comparisons of sheer merit with veteran American photographers exhibiting today."

In 1928 he again showed in a joint exhibit at the East-West Gallery, San Francisco, and a critic wrote, "His work attracts attention almost equal to that of his father."

In 1929 he was chosen by Richard Neutra as one of the several Western photographers to represent America in an international exhibit in Stuttgart, Germany. His work was chosen for publication in a book of selected prints from the exhibit, and a print purchased by Konig Albert Museum, Zwickau. This print happened to be one done at the age of fourteen!

Now, four years after starting in photography, Brett's first one-man exhibit is presented at the Denny-Watrous Gallery, where it will show until June fifteenth.

E. W.

§ §

Brett Weston left the paternal nest last Sunday early in the morning and drove to Los Angeles, where he is going to set up in business for himself.

THE RETURN OF  
FREDERICK LIBBY

(From a Correspondent)

There must be some middle way found for peaceful settlement of international disputes between such practices as those of the Hindu Nationalists who throw themselves before the trains bringing in soldiers, and our own advocates of "A Billion for Bigger Battleships." The purpose of these battleships being to defend ourselves from those neighbors with whom we have just, with solemn ceremonies, concluded treaties never to use these weapons.

\* \* \*

At the time of his visit here last year, Mr. Frederick J. Libby, secretary of the National Association for the Prevention of War, impressed the large group who heard him with his information and his fairness.

The Women's International League for Peace and Freedom is pleased to announce a dinner to be given to Mr. Libby at Pine Inn on Thursday, June fifth, when he will present facts as he knows them relative to the London Naval Treaty.

Reservations for the dinner may be made to Dene Denny, before Tuesday, June third at the Denny-Watrous Gallery. Tickets will be one dollar. Those unable to come in time for dinner will be welcome to the speaking, up to the limit of the room.

MONTEREY'S LEGACIES FROM  
OTHER LANDS

The House of the Four Winds in Monterey was a gay and colorful scene last Sunday afternoon with exhibits, dancing and singing, planned and arranged by Miss Adelaide Stites, director of adult education, Monterey Union high school. Exhibits—Mexican, Japanese, Russian, Chinese, Portuguese, Estonian, Grecian, Slavonian, Italian, old English and early American—carefully displayed on tables embraced needlework, carving, pottery, hand-woven textiles and other handicrafts.

People came from all over the Peninsula. Tea was served by students of Miss Stites and guests were entertained with singing and dancing, violin and piano music by Japanese girls and a Mexican dance directed by Miss Charlotte Bangert of the Peninsula Community Center.

This is the third year that Miss Stites has presented the work of those with whom she has contact in her duties, and it is to be hoped that she will continue to uncover all these treasures, spread them out and invite us to tea once a year.

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<b>DENNY WATROUS</b>	
<b>GALLERY</b>	
DOLORES STREET OPPOSITE POST OFFICE CARMEL	
<b>TSUNEO FUKUSHIMA</b>	<b>JAPANESE HARMONICIST</b>
<b>EMILIO BONSILOU</b>	<b>FILIPINO GUITARIST</b>
<b>DOMINADOR PURUGGANAN</b>	<b>FILIPINO TENOR</b>
<b>SAT. MAY 31</b>	<b>AT 8:30</b>
<b>TICKETS \$1 AT THE GALLERY</b>	



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## OPENING OF THE PLAY SEASON

Tomorrow night Carmel's long-awaited play season gets off to a brilliant start with Pinero's "The Amazons," presented by the Reginald Travers Repertory Players, of San Francisco. Saturday and Sunday nights the company will play the equally famous "The Affairs of Anatol." Both of these plays, though new to Carmel theatres, are seasoned hits. An interesting item is that Evelyn Wells, clever San Francisco newspaper woman, has written an epilogue, in the manner of Schnitzler, to "The Affairs of Anatol," which will be given its premiere at Carmel Playhouse Saturday night, with Madame Ferrier, the able leading woman of the French Theatre of San Francisco, playing the leading role. A group of interested San Franciscans are coming down to Carmel this week-end to attend this premiere.

The general seat sale commences today for "The Amazons" and tomorrow for "The Affairs of Anatol." Season subscribers will form a large part of the audiences for these plays, but it is announced that good seats are still available at the little "kiosk" on Dolores Street, opposite the post-office. The Travers season in San Francisco is entirely sold out in advance; it is to be played in a special theatre now being built for Mr. Travers and his organization in the Fairmont Hotel. This *theatre intime*, backed by San Francisco's social and theatre-loving elite, will be opened in June with "The Affairs of Anatol," the premiere of which by Mr. Travers' players will be seen here this week-end.

### FUKUSHIMA, BONSILOU AND PURUGGANAN

Fascinating names, and entertainment as fascinating and unusually interesting may be found.

Fukushima has interested such musicians as Imre Weiss Haus, Alfred Hertz and others. Groups have gathered in studios to hear and marvel and hear again the astonishing things that Fukushima does with the harmonica.

Tsuneo Fukushima is a native Japanese with a rare gift for composition. He devotes most of his time to composing, but the fertility of his genius diverts itself with the harmonica during leisure moments. Fukushima has actually invented harmonicas for most of the minor keys, and how many of these he plays on at once we do not yet know. He has a harmonica band, as well, which, in this age of "new musical resources," is of more than passing significance.

Assisting Fukushima will be Emilio Bonsilau, the Filipino guitarist, who has

given concerts with much success in the Philippines, in New York and other cities.

The third of this gifted trio is Dominador Purugganan, the tenor who has sung during the past two years to delighted audiences around the bay. Purugganan will be accompanied by the guitar in some of his songs, while in others Mrs. Marc Latham of Berkeley will be at the piano.

This most unusual attraction will appear at the Denny-Watrous Gallery on Saturday evening, May thirty-first, at eight-thirty.

### FOREST THEATER NOTES

By ELLIOTT DURHAM

The rate at which old members are renewing their memberships in the Forest Theater Association, as well as the new members who are coming in, speaks well for the coming summer's season of plays. This is indeed gratifying to the board of directors, whose ambition it is to raise a sum through this summer's plays to repair the stage and provide one or more

tennis courts for the use of Carmel people and their visitors.

\* \* \*

Each of the three adult plays billed for this summer has a particular appeal to Carmel residents. The first, "The God of Gods," will have Dorothy Foulger as leading lady—well-known leading lady of the Moroni-Olsen Players.

For the second show, "Carmel Nights," the board has secured as musical director Miss Ruth Thurman who was for some years in charge of musical instruction at the New Mexico State Teachers' College.

And for the third show Herbert Heron, founder of the Forest Theater, will celebrate the institution's twentieth anniversary with the production of "Julius Caesar," probably the most spectacular of Shakespearean plays.

### WINIFRED HOOKE

Winifred Hooke, English pianist, and one of the few concert pianists now resident in California, will play in the Denny-Watrous Gallery on Saturday evening, June seventh.

# OPENING OF CARMEL'S PLAY SEASON

## CARMEL PLAYHOUSE

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## THE MUSIC SOCIETY RELAXES

Bacchus instead of Bach! Beethoven cast aside for Barnacle Bill the Sailor! And the insidious razoo, most deadly of instruments, supplanting the classic bassoon!

Last Monday night at the Denny-Watrous Gallery, the Carmel Music Society, which has masqueraded for years as a staid and sedate organization, staged a party. A revel, a debauch, a jollification ... a Sybaritical feast. Little did this uncritical critic that he was going to have to exhaust the thesaurus, orgy department, to fully describe the society's annual meeting and frolic.

Hazel Watrous read the minutes of the last meeting. No excitement there. Dr. R. A. Kocher reviewed finances. Everything satisfactory there. President Denny rose again:

"There has been nothing but praise of the past season," she began.

"I object," spoke Colonel Clair Foster, "I object strenuously! Carmel is loaded with natural talent. The Music Society has brought in high-priced outside artists. I object ... I object ..."

Fireworks were breaking loose.

"Second the objection!" called out Dr. Laurence Bass Becking, jumping to his feet. "It is outrageous! Shameful! I have on hand a company of artists—Carmel artists—local talent. If you would like to see what we have to offer ... " he spread his hands.

"Bravo!" shouted the audience, "Bravo for Becking!"

And it was then that the Ladies Short-Wind Ensemble appeared. Armed with razos, Woolworth flutes and tin horns, the choir sang into the exultant strains of "El Tarantula." Like our contemporary on the Alameda "Exhumer," we are unable to find words decent enough to express our opinion of the playing of the Ladies Short-Wind Choir. Marvelous, exquisite, tremendous, edifying, soul stirring—none of these expressions apply.

Next came Senorita Tabasco Bosco, red-hot poker plant from the Pampas. With a bound that was part leap she was in the center of the room. The marihuna—drugged mask of her face surmounted by a delicate Teddy Roosevelt moustache—appalled even the hardened audience.

Silence. Dead silence. Slowly the knobby knees of the dancer undulated, hairy forearms shot upward in the mechanized movements of the dance, eyes black with the misery of a tortured soul or as the result of previous engagements, turned slowly. ... Bingo! The figure leaped to the piano—from the piano

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to the chandelier—and out of the door! "Ah-h-h-h!" breathed the breathless spectators, "Tabasco, the great, the saucy Tabasco, in the Dance of the Crippled Onion ..."

Senorita Tabasco must have heard. Like a living, smoking flame, a veritable kerosene torch of passionate innuendo, or you know, she was back in the room. Attired in an ensemble of green baize, her toes barely pounding the floor, she would have been a study for such a photographer as Weston. Casting a flower here, a look there, she circled the stage three times, then stood in a graceless pose waiting for applause. None came. She ran, did not walk, to the nearest exit.

\* \* \*

Then up stepped the doomed quartet. Four wretches in evening attire, they gazed with the defiance of despair at Edward G. Kuster.

Fritz Wurzburg, Doctor R. A. Kocher, Dr. Laurence Bass Becking and Vasia Anikeeff hopefully fingered "fortyeights." Of the four Anikeeff alone seemed happy with the exulted resignation of a Russian who was doomed—and knew it. Out of work, broke, hungry and hopeless, they were to be given the chance of a local engagement. But before the try-out, Mr. Kuster thoughtfully relieved them of their armament.

"I'm Barnacle Bill the Sailor," boomed the bass, and the audience wondered why the fog horn was going on a clear night. "And I'm a fair young maiden," answered the sweet treble of Doctor Becking.

Mr. Kuster handed back the guns. Slowly they filed out. Four shots (pistol); the thud of bodies; Mr. Kuster's mocking laughter ...

Next presented was "La Triviale," the opera which has brought tears of rage to the eyes of millions. The company, bearing an uncanny resemblance to Henry Cowell, played and sang the parts of Madame Nitwitsky, Madame Human Crank and Lawrence Babbits.

As he finished his rendition the impresario approached the directors of the society with an offer to pay five hundred dollars for the privilege of being allowed to perform next season. President Denny suggested that the body table the matter. A season-ticket holder suggested that the body be placed under the table.

\* \* \*

All was over. Gazing hungrily at the refreshments was Edward Weston, photographer extraordinary. We passed on the suggestion that Senorita Tabasco was a fit and proper study for his lens.

"No thanks," said Weston, "I passed the self-portrait stage long ago."



## THE SCHOOL YEAR DRAWS TO A CLOSE

Sunset School's year of study is closing, and, for the past week, the creative work of the children has been on display.

"Our policy has been to encourage creative effort, rather than to teach simply by rote," stated Mr. O. W. Bardarson, principal of the school, in an interview. "As heretofore, all the standard subjects have been taught, but this past year has marked the beginning of an intensive program of outside activities designed to stimulate original thinking and original work. We realize that the children's ability to think for themselves must complete the background of standard study."

A more successful policy could not have been conceived. Pageants, plays and festivals have marked the past year. Noteworthy among recent events was a World Peace Pageant, a broad-minded and inclusive summary of civilization's progress. And during the past week, from the primary to the seventh and eighth grades, Sunset School has been alive with vivid displays of art work.

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The sixth grade, under the tutelage of Miss Anna M. Baer, art instructor, has taken a most active part in illustration and design. Individual class books have been made, covered with block prints which would be creditable anywhere. "Transportation on Land and Water" has been the subject of sixth grade activity. Bold Viking boats and Phoenician galleys sail in a frieze around the walls of the room—a display which was drawn by the children on sudden notice within an hour. The sixth grade class book, containing an exhaustive history of transportation, is strikingly illustrated with colored pictures of every form of travel from primitive man's first attempt to pull and drag his loads, to the tri-motored planes of today—and is worthy of exhibition.

(For that matter, Sunset School's art work and book-making, so close to the heart of Carmel, should be exhibited at the Harrison Memorial Library for a period following the close of each school year. The public, not merely the parents, should welcome such an opportunity to see the work of the children.)

There is remarkable food for study in following the growth of the art work in the various stages from the primary to the higher grades. In the primary room, the children make colored scrawls and loops, then attempts to draw a man. The head and eyes absorb the picture, stubby legs and arms, out of all propor-

tion, are attached directly to the head; no body is conceived. Houses and trees are objects most frequently drawn at this age, while the sun is also a favorite primary subject.

Gradually a sense of proportion and color "rightness" appears, reaching its peak in the work of the three upper grades. Extra activity for the seventh grade this year has been "The Progress of Civilization." Art work of the class has developed a brilliant modern turn. A display of futuristic drawings in black and white panels the room. The eighth grade has been studying "Our Country in Relation to Other Countries." Symbolical figures simulate economic aspects of the United States in relation to foreign nations. The pupils have written original books and poems, and publish in mimeograph the school paper, "Sunset Glow."

The fourth grade has been studying California, and the old missions of the state, drawing familiar scenes and making soap sculptures of historic buildings; the fifth grade has been devoting extra effort to "Seeing the United States," making maps and models of the country and following its history from pioneer days to the present.

"Children from Other Lands" was the third grade project for this year. With scissors and crayon the children have created a picturesque exhibit—"cut-outs" on a sand-stage show youngsters from Holland, Japan and other countries.

The second grade built a replica of Carmel. Fairy-book houses and winding Carmel streets were delightfully conceived. Here was Jeffers' castle, there our familiar Ocean Avenue signs, and lastly, most expansive of all, the ocean. Under the supervision of Ernest Calley, the boys work in wood, building boats, chests and other useful articles. Beneath the manual training room is a department devoted to sculpture and kindred arts. Pottery and ornamental tile are baked in a kiln presented to the school by Miss Culbertson and Miss Johnson.

An important angle of the work faced by Principal Bardarson and his staff has been the harmonizing of different grades in their onward march. The room housing the first grade has a home-like atmosphere, with piano and fireplace, making easy the transition of the child from home to school. Recess periods are graduated as to the age of classes; every effort is made to harmonize school regulations. From its modern cafeteria—the children eat in the open air—to its out-door stage and playground, Sunset School represents the finest aspect of American educational work.

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## AFTERMATH

In a flimsy fishing shack in the lee of Point Lobos, a family of Japanese live from the sea.

The men dive for abalone and fish for rock cod; the mother and younger children help with common tasks. Life is a constant struggle against hardship. Every hand must do its share in the daily effort to survive. And all do—calmly and bravely. Last week a skiff overturned in heavy seas offshore. That tragedy of three deaths is relieved only by the heroism of these same Japanese, who manned a small boat and rescued two men of another race. They did their task calmly and quietly, risking a similar fate themselves.

And a few days ago Ben Wetzel, one of the rescued men, drove through the Lobos toll-gate to stop at the house of the Japanese fishermen. He walked up to the open door and asked for the men who had saved his life. Smiling they appeared, and smiling they shook hands—but they became very serious and protesting when Wetzel tried to make them take a roll of ten dollar bills. Utter refusal. Their code of honor did not include taking money for saving a man's life. Perhaps Wetzel offered them a hundred dollars—perhaps a thousand—maybe more and maybe less. His every attempt to make them take the greenbacks that he proffered met refusal.

He held them out to an old woman. She would not take them. He pushed them into the pockets of a young boy, out they came—and back to Wetzel. In desperation, he tossed the money into a corner of the room, and raced for his car—the old woman caught him before he reached it, and made him take the roll back again.

Wetzel walked back to the house. He was determined to do something to show his gratitude.

"I have five acres of land—good truck land," said Wetzel, "which I want you to use. I want to give you a free lease on it for twenty years."

"Maybe sometime, not now," was his answer. "Japanese not take gift for saving life."

The offer remains open.

§ §

The Carmelite commends the foregoing to the attention of the organizations which are visibly perturbed at the prospect of Japanese being placed on a basis of equality with other aliens in regard to admission to these United States.

THE MOONEY CASE  
DRAGS ON

By J. E. SNYDER

(Mr. Snyder, representing the Tom Mooney Moulders Defense Committee, was in Carmel last week.)

Once more we are given the word of reliable persons that the famous Tom Mooney case is about to end, and Warren K. Billings and Thomas J. Mooney will come forth from prison, after fourteen years of confinement for a crime they never committed, free men.

But Tom Mooney warns his friends that for fourteen years he has heard similar rumors, and that each time there was a let-up at critical moments, when action should have been intensified instead. He says that he will have no faith in rumor until he stands outside the prison gates a free man.

The same powerful interests that put him behind prison bars are still as powerful, if not more so, than they were fourteen years ago. As a rule, a man in prison for that length of time is dead to the world and forgotten, but not so Tom Mooney and Warren K. Billings.

Mooney never allows friend or foe to rest. To him this case is cosmic. In it is a great principle, a struggle for the light, and the workers of the world are given a concrete example of the age-long injustice to those who battle for the emancipation of the toilers.

The rank and file of labor of California is almost to the man for the release of these two persecuted, falsely imprisoned men. The judge and the jurors, practically all of the prosecutors, are now for his release, and some of them have been since Frank C. Oxman was exposed—thirteen years ago.

Out of this case may come a change in the power of courts. As it is now, a court cannot review new evidence once the case has passed out of their jurisdiction, and only the Governor can act and that must be by the pardon route. Some court will no doubt be given power to review new evidence. As it is now, even if any number of men should confess the crime, as a man by the name of Smith has done in this case, the court would have no power to act and only the Governor can act.

§ §

Mooney and Billings appeal to all justice loving people to read the Mooney pamphlet and if convinced of his innocence to write to Governor Young. A copy can be secured by addressing Mary E. Gallagher, Box 1475-M, San Francisco.

## SHE DID IT

By "SPUD" JOHNSON

*She did it! But who? And what did she do?*

Well, since it vitally concerns Carmel, I'll tell you.

Mr. and Mrs. Antonio Luhan swooped up from New Mexico, *via* Phoenix, Arizona, early in the year 1930, and landed, apparently by accident, in Carmel. It was an innocent-seeming and quiet swoop. To all appearances, there was no premeditated threat to the calm of the town by the sea. In fact, quite the opposite. Mrs. Luhan was in search of a quiet wintering spot: she wanted to bask in the sun, she wanted the relaxing effects of a low altitude as a rest from her seven-thousand-foot-high home in Taos. Naturally she wanted to be near the sea, so it was understandable and disarming that she first stayed at the Holiday Inn and later took the Beckwith house on the Point. And there was nothing very strange about the friendship which sprang up between the Luhans and the Jeffers.

But ah, my friends, you don't know the lady if you think Mabel Luhan was as innocent as she seemed, and at the mercy of chance. Let me whisper that when she bade Tony steer west, she wrote, that same evening, letters to friends in which she definitely stated that she had decided that she wanted to meet Jeffers. Let me also whisper that for many years she has been so completely enchanted by the desert country of New Mexico and by the unspoiled primeval Indian life which still exists there, that she has spent her waking hours for a whole decade now in an effort to have that life properly recorded in literature, painting and even in the movies. Let me remind you that she has not been content merely to "talk it up," but has consistently searched the entire world for the men who could do it best, and has left no stone unturned which would bring those men to the spot.

She saw those amazing pictorial records of fast-disappearing native life in Robert Flaherty's movies "Nanook of the North" and the South Seas picture, "Moana." Here was something beautiful and real in a medium she had not heretofore considered. So what happened? After a campaign of years, Bob and Frances and Dick Flaherty got the financial backing to do an Indian picture similar to their previous masterpieces, and came to New Mexico to do it. They even started on the colossal work, and there must be, somewhere, a record of it, but



unfortunately it was never completed and consequently it may all be lost. However, Ansel Adams portfolio of Taos photographs with a monograph by Mary Austin, will be printed by the Grabhorn Press in San Francisco sometime soon, and that at least will be a part of the record and a beautiful one in that medium.

\* \* \*

Previous to and during and after this attempt, this determined lady had decided, in turn, that Maurice Sterne, that Georgia O'Keefe, that John Marin, that Nicolai Feschin could do it in painting—and she brought them there and watched them and pushed them and nudged them into painting it. Then, out of the world of literature, she pounced upon D. H. Lawrence as the one man who could what she wanted done for Taos and New Mexico, and she searched him out (utterly unknown to her, except through his books, at the time) and brought him literally all the way around the world to her fireside. And he did, to some extent, what she hoped and felt he would do if he came. But not enough. He came and went away; he came back again, he went away again—he was on the point of returning once more, and undoubtedly would have eventually accomplished a really satisfactory and permanent expression of that landscape and life: but at the very moment when he was en route to America and New Mexico and the little ranch on the mountain above Taos valley, his life flickered—and went out.

I hope I am not giving the impression that these activities on the part of Mabel Luhan were whims: they were the expression of a vital and compelling conviction. She felt so strongly the need of such an accomplishment as she had visualized, that it became her life work—or at least *one* of her life works!

And Jeffers had come into that even before Lawrence died. But after his death, the need was even greater. The Ambassador from New Mexico to the Court of San Carlos *had* to get Robinson Jeffers to New Mexico to do this thing. It was a frightfully difficult diplomatic feat, but that was her job and so she did it.

How? I really don't know, although I saw it all happen, witnessed each delicate stage of the operation, was conscious that it was going on, and *saw* it. I suppose I do know, underneath somewhere, buried in the details of the happenings of the past two months, but at the moment, in the midst of my surprise that she is actually—now—at this instant, leading them across deserts and mountain ranges many hundred miles—leading the entire Jeffers family, to-

gether with their fabulous animals and their legendary habits, docilely from the spot they love and have dug into for the past fifteen years and have said they probably would never leave again—in the midst of this miracle I am helpless with surprise and admiration.

Others who saw it happening may tell you that the first step was an invitation to visit New Mexico; that the second step was a series of urges and insistencies, both of which were met by the blank wall of the Jeffers' resolution (made when they returned from their strenuous European venture) not to stir again for years—perhaps never; that the third step was a subtle campaign of Taos publicity plus a still more subtle campaign of breaking down the Jeffers' resistance to 'going out' or 'seeing people' and otherwise undermining the studied pattern of their well-ordered lives; that the fourth step was the suggestion that the two boys go to Taos for a vacation (an invitation which was clinched by the educational and broadening advantages of such an adventure, including as it did the opportunity to visit the various Indian pueblos with Tony as a guide); and that the fifth and final step was the master stroke of changing the entire plan at the very last moment, a reversal which stipulated that either the whole family should go—or none of them: and how could fond parents disappoint their children after they had been completely "sold" on the idea and were looking forward to it expectantly.

But of course I don't believe it was like that at all. I think that it was a simple

case of kidnapping. Mabel and Tony Luhan have kidnapped Carmel's poet laureate, his family, the Bantams, and the Unicorns, and have already crossed the international boundary line with them, so that nothing remains but to serve extradition papers—or else precipitate another war and fight for their immediate and unconditional return, unharmed and with the milk-white coat of Una's unicorn unsullied with the least speck of desert sand!

To be serious, however, let no one imagine that I think anything but the merest first step has been accomplished so far. Robin and Una and Donnan and Garth may rush home to Carmel tomorrow. They may never get to Taos, or they may remain a month or an entire summer. And even if they do remain that long, Jeffers may never write a word or a line of verse on the subject. Mabel Luhan may not accomplish her dream: I am no prophet or even a guesser. But the surprising thing is that she managed to accomplish the initial step under most surprising difficulties and against staggering odds.

And now we shall see what we shall see. Carmel should be interested and not jealous, for, after all, even if Jeffers never writes another word about this coast, which of course may be an absurd speculation, think how completely and perfectly he has already expressed it and made it live. And surely Carmel is generous enough to want to share his genius with a sister state, even if the methods used to get him away from here have been designing, questionable and almost criminal.

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### *A Poem by Helen Hoyt . . .*

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*All the flowers will be withered tomorrow that we heaped above you,  
You withering beneath them, you yourself a flower just fallen.  
That lies where it falls, still lovely; a camilla flower  
With petals perfect, lustrous and whole,  
Fallen under the branch where it grew;  
Its shape symmetrical, its color glowing in the grass,  
Beautiful as before, but turning brown at a touch;  
Giving its color back to the brown of the earth from which it grew.  
We who are left are but flowers not yet fallen from our tree.*

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## OUR CARMEL HOSPITAL

We have all been more or less garden minded the last few weeks so when we had occasion to visit our own little Carmel Hospital recently, we were charmed to see how the whole atmosphere of it fitted into our mood. Passing from the well planted entrance into the reception room and out to the enclosed garden, the impression was delightfully unlike the usual hospital. No institutional feeling here. Nothing imposing or gloomy or dingy. It's hard to tell how much this is due to the general comfortable informality, the simple beauty of the building itself or to the all-year attraction of the garden. A stretch of gently rolling greensward to rest one's eyes upon, if one needs soothing, or, feeling stronger, an exciting blaze of red-orange streptosolon rioting on the south wall. And not too civilized either, for three of four fine pines sound the true Carmel note.

One of the loveliest things about the garden is its intimate relation to the interior of this well-equipped and modern little hospital. No abrupt change from

the outdoors as you step into any of the cheerful, homelike rooms with their refreshing green trim and windows everywhere,—windows which look out on the colorful garden and pines against the sky. And best of all, the patients share in this garden intimacy, for no matter how weak the flesh may be, if the spirit is willing, any of the beds can be pushed out into the very midst of the trees and the flowers.

We understand from those who know more about hospital nurseries, kitchens, surgeries, etc. than they do about gardens that all these interior necessities (no doubt of more or less importance!) leave nothing to be desired in the way of modern equipment and efficient methods. Anyone, however, can appreciate the cleanliness and airiness and general homelike atmosphere of the whole. It is a beautifully conceived plan and the originator deserves our whole hearted appreciation and gratitude.

\* \* \*

We may well be proud of our Carmel Hospital. It is an achievement! To make something practical is easy enough if one has that kind of mind. On the other hand, and with another kind of mind, an effect of beauty may be created. But

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to combine the two so perfectly,—that is an art.

We are indeed fortunate to have this little hospital in our midst. It well repays a visit and you will be welcomed most cordially by Mrs. Edith Shuffleton, the hostess and owner (with the accent, we suspect, on "hostess"). Don't wait till you have fallen off a horse or eaten a green apple. Just go up some day and look it over so that you may brag intelligently of another unique Carmel enterprise.

D. B.

## EARLY WALK

The gravel road to the sea is a brown path through the morning mist. Houses are hidden, people asleep. One forgets the census, the City Council, the gas mains; years roll away from the town.

A sickle-billed thrush runs from a clump of manzanita; a pair of quail, top-knots bobbing, walk jerkily through damp grass. From under a yellow lupin a cottontail, motionless, watches with timid brown eyes—ready to leap—deciding to stay. This is peaceful, old Carmel.

And up the road from the sea comes a huge gravel truck, motor raucously laboring—thrush, quail and rabbit disappear.

Sea ducks are resting on the beach, uncomfortably ill at ease when they hear the crunch of footsteps on the sand. Awkwardly they waddle into the fringe of surf. A wave crashes in and covers them; up they pop again—their day of interminable dodging, diving and feeding has begun.

Pools in the sea rocks . . . here, in miniature, a separate, teeming world struggles for life.

Rock fish—grotesque, distorted creatures in the van of the rise from water to the land—peer from boulders in glassy-green depths. Crabs scuttle about foraging, alert for the wounded, crippled and dead. In the cold and silence of the pool, color and motion live. Sea anemones, more animal than plant, are rooted masses of green and blue. The purple spines of sea urchins . . . sea cradles, slugs, a rainbow segment of abalone shell . . . and on the bottom hermit crabs lumbering in their stolen shells.

From this world of miniature the surf seems magnified; time slows down. One sees a swiftly coming swell, blue laced with white, as a slow-gathering tidal wave, mountain high. The farther rocks, covered with knout-like kelp, suddenly appear as tropical islands, coconut palms waving—about to be erased.

E. L.

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# THE PAUL KLEE EXHIBIT IN THE SOUTH

By DORA HAGEMEYER

The Paul Klee exhibit at the Braxton Gallery in Hollywood last week was an event of more than usual importance. When Madame Galka Scheyer came to Carmel on her way south a few weeks ago we promised her over the breakfast table that we would be sure to come down and see at least one of her exhibits of the work of the Blue Four. Such promises are easily made but this time we went, and we were richly rewarded. Madame Scheyer has done historic work in bringing these pictures to America, and the contribution of these men to the art of the ages cannot be lightly regarded.

The Paul Klee pictures are astonishing in their whimsicality. There is the quality of the child about them—but it is the child who has become the sage. It is as if the artist spread before himself all the details of the cosmos for his material, and said, "These are my playthings. In themselves they have no meaning. I will arrange them this way and that way and see what happens. I am creator. My moons and suns shall exist together or apart—inside a house or under water. I will make buildings in trees and flower-gardens in the sky. I will explore this thing called Cosmos and find out for myself what it is all about."

And so he goes forth. He creates totally new relationships; new values appear; the eyes of the spectator grow wider and wider; new vitality enters. In the twilight of old laws, new laws appear and shine upon the horizon. A new age is ushered in.

\* \* \*

Should we begin to think for one moment that Paul Klee is lawless in his conceptions it is only because for that moment we have not perceived greatly. Inevitable law exists in these horizontal lines used so often. Certain things happen between two parallel lines—other things happen above—others below; all held within the unity of the picture but sometimes quite inexplicable in terms of each other.

The creator is not merely playing with his material however. He is using it and experimenting with its changing forms in order that out of new relationships may shine this essence which he is; which will not be caught and beaten into shape. It is an inner thing which refuses to be limited by tradition; which demands all that color, form and texture can give. Making

way before the urgency of this need all questions of logic disappear. The spirit of the creator flames forth like fire. But even then it is not here—in the canvas—it is above and beyond. It looks at you for a moment in a face, a street, a seed—and it is gone.

With Paul Klee it is such a living thing. It is so much beyond the canvas. On going back next day all the pictures had changed. It was hard to believe they were actually the same. The gold-fish was moving and swimming in the waters as if all his fins were draperies of the dance; the little maiden with the flower-pot eyes had a new charm. The strange red and green figures dancing along a street seemed as newly fresh as if they had been rained on. The enigma of the head with the red feather had explained itself for a moment and I was permitted to understand a leaf held in a hand.

\* \* \*

This I believe to be the quality of very great art—not its permanence but its changeability. To be today what it was not yesterday and tomorrow something else again. And to breathe this spirit into a picture the artist must be conscious of forces and energies. He must perceive that the relationship between objects is more living than the objects themselves. Life will then reveal itself beyond and through its temporal expression.

## THE CREATIVE LIFE

By ANNA MARIE BAER  
(Art Instructor, Sunset School)

Perhaps on no instinct does the happiness of the individual depend more than upon the creative. The man with his hoe, the child with a lump of clay, may enjoy an experience far richer than that of the satiated wealthy.

Either may express an inner something, stimulating physical, mental and emotional faculties which rise above and are of greater consequence than the product created.

Education which strives to develop in the child this powerful creative force which controls his being, not only makes possible complete being during childhood but prepares for an adult whose life will be immeasurably rich.

Whether the medium be writing, singing, drawing, or an activity which affords opportunity for giving vent to the intense energy which lies within until deadened by constant suppression, the fact is present regardless in what light it is stated—the creative individual is the happy one and enjoys fullest opportunities afforded man's existence.

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## Picking Up a Few "Strands"

By FRANK SHERIDAN

Now I'm going to get back to the real serious business of talking about myself and my mishaps, and stop telling of frivolous things like strikes, gun fights, and such commonplace stuff.

The second time I went to Cripple Creek I had a bit of money—fortune smiled on me one night, quite lavishly, and after the regulation celebration I started out for a little excitement.

This was a short while before the big Cripple Creek boom, and I sensed its coming from the "fairy stories" I read in Eastern papers.

Opposite the Palace Hotel I found a two-story house, the upper story of which had thirteen rooms. I leased those rooms for three years at forty-five dollars a month with the heartfelt thanks

of the owner; it had been idle since it was built. I jumped to Denver, hired a woman to run the house, bought the furniture, and in about a month after I opened up the "tenderfeet" began to come. In no time, the cheapest room was twenty-five dollars a week and the four "star" rooms were bringing in sixty dollars a week each. Pretty soft, I'll say. Money was plentiful. Anyone who wanted to work could get ten dollars a day. Drinks of any kind, two-bits. A plate of canned beans, seventy-five cents or a dollar—but lovely mountain trout only fifty cents in the same restaurant. Gambling places and bar-rooms were packed; full of life except where the chairs or corners held dead men. Yes, dead men—it's a fact; they died like flies in the Fall there in Cripple Creek, that year of the boom. Those poor fellows from the East came thinking all they had to do was to walk out the next morning and stake a claim—where, in fact, every foot of ground for miles

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around had been claimed years before. They came from the plains and seaboard to live in an altitude of nine or ten thousand feet—hundreds of them a day. No rooms were to be had at any price, so they snatched naps in the overheated bar-rooms or gambling houses, packed with sweating humans trying to breathe in the stifling air. Those poor "tenderfeet," not knowing the danger, would wake from a nap on the sawdust floor and go out to cool off and get some fresh night air in their lungs. That settled them. That mountain air would chill their heated bodies, would clog their lungs, and in a few hours they were dead—a little raving, a few weak moans, some horrible gasping, and then—the finish.

Time and again I picked up some poor boy and carried him up to my place, and that good woman, Mrs. Teasdale, who ran the rooming house for me, tried to save them; poor little kids some of them—not a cent to their name in only too

## LEGAL ADVERTISEMENTS

(The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.)

### ORDINANCE NO. 102

AN ORDINANCE PROVIDING FOR THE ISSUANCE, SALE AND REDEMPTION OF "MUNICIPAL IMPROVEMENT BONDS, ISSUE OF 1930" OF THE CITY OF CARMEL BY THE SEA, DULY AUTHORIZED AT THE CONSOLIDATED GENERAL AND SPECIAL MUNICIPAL ELECTION HELD IN SAID CITY ON APRIL 14, 1930.

WHEREAS, a consolidated general and special municipal election was duly and regularly held in the City of Carmel-by-the-Sea, in the County of Monterey, State of California, on Monday, the 14th day of April, 1930, pursuant to the laws of the State of California, to Ordinance No. 101 of said City, duly adopted by the City of Carmel-by-the-Sea and approved by the Mayor thereof on the 17th day of March, 1930, entitled, "An Ordinance Calling, Giving Notice of, and Providing for a Special Municipal Election to be Held in the City of Carmel-by-the-Sea For The Purpose of Submitting to the Qualified Voters Thereof a Proposition To Incur a Bonded Debt by said City for the Acquisition of Certain Municipal Improvements, and Consolidating said Election With the General Municipal Election to be held in Said City on April 14, 1930," and pursuant also to Resolution No. 461 of the Council of said City, duly adopted on the 10th day February, 1930, entitled, "A Resolution Calling and Providing for a General Municipal Election to be Held in the City of Carmel-by-the-Sea on Monday, the 14th day of April, 1930;" and

WHEREAS, said consolidated general and special municipal election was duly and regularly called and held for the purpose of electing certain candidates to certain municipal offices of said City of Carmel-by-the-Sea and for the purpose of submitting to the qualified electors thereof the proposition of incurring a bonded indebtedness by said municipality for the acquisition of the following municipal improvement, to-wit: The acquisition by purchase of fire fighting equipment for the City of Carmel-by-the-Sea, including one motor driven pumper fire engine with appurtenances and fire hose at the estimated cost of Fifteen Thousand Dollars

(\$15,000.00); and WHEREAS, more than two-thirds of the qualified electors of said city voting at said election, voted in favor of said proposition, and thereby authorized and approved the incurring of the indebtedness by said city in said amount of Fifteen Thousand Dollars (\$15,000.00) for the objects and purposes aforesaid, and authorized and approved the issuance of bonds of said city in said aggregate amount last mentioned, said bonds to be known and designated, "Municipal Improvement Bonds, Issue of 1930," as more fully appears in Resolution No. 464 of said Council, entitled, "A Resolution Declaring the Result of the General Municipal Election and the Special Municipal Election Consolidated therewith, Held April 14th, 1930," duly passed on Monday the 21st day of April, 1930," at which time said Council, as required by law, duly met and canvassed the returns, and declared the result of said election.

NOW, THEREFORE, THE COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DO ORDAIN AS FOLLOWS:

Section 1. That pursuant to the provisions of said Ordinance No. 101 of said City, bonds of the City of Carmel-by-the-Sea designated "Municipal Improvement Bonds, Issue of 1930" to said amount of Fifteen Thousand Dollars (\$15,000.00), all of said bonds to bear interest at the rate of Five Per Cent. (5%) per annum, payable semi-annually (which rate of interest is hereby fixed and determined) be issued for the acquisition of said municipal improvement, as hereinabove set forth in accordance with the results of said election and the laws of the State of California and pursuant also to the provisions of that certain act of the Legislature of said State entitled, "An Act Authorizing the Incurring of Indebtedness by Cities, Towns, and Municipal Corporations for Municipal Improvements, and Regulating the Acquisition, Construction or Completion Thereof," which became a law under constitutional provision without the Governor's approval, February 25, 1901, and the amendments of said act.

Section 2. All of said bonds provided for by this ordinance shall be of the character known as serial bonds and both the principal and interest thereon shall be payable in lawful money of the United States of America at the office of the Treasurer of said city, in the City of Carmel-by-the-Sea, County of Monterey, State of California, as hereinafter prescribed.

Section 3. Said "Municipal Improvement Bonds, Issue of 1930" shall be fifteen (15) in number and shall be divided in numerical order into

fifteen series of one (1) bond each, each and all of said bonds to be of the denomination of One Thousand Dollars (\$1,000.00) and one (1) of said fifteen (15) successive series of one bond each shall in numerical order mature consecutively and be payable on the second day of January of each of the years from 1931 to 1946 inclusive.

Section 4. All of the bonds of said issue provided for by this ordinance shall be dated as of the second day of May, 1930 and shall bear interest at the rate of five per cent. (5%) per annum, payable semi-annually on the second days of January and July in each year from their date until maturity, a coupon for each of such interest payments to be attached to each bond and to bear the facsimile signature of the Treasurer of said city.

Section 5. The form of said "Municipal Improvement Bonds, Issue of 1930" hereinabove provided for, with interest coupons attached, shall be substantially as follows:

"UNITED STATES OF AMERICA  
STATE OF CALIFORNIA

Bond No. \_\_\_\_\_  
Series No. \_\_\_\_\_  
\$ \_\_\_\_\_  
CITY OF CARMEL BY-THE-SEA  
MUNICIPAL IMPROVEMENT BOND  
ISSUE OF 1930

For value received, the City of Carmel-by-the-Sea, a municipal corporation organized and existing under the laws of the State of California, hereby acknowledges itself indebted, and promises to pay to the bearer of this bond, on the second day of January, A. D. 19... at the office of the Treasurer of said City therein, in the County of Monterey, State of California, the sum of One Thousand Dollars (\$1,000), with interest thereon at the rate of five (5) per cent. per annum, payable semi-annually on the second day of January and on the second day of July of each year until the maturity of this bond, upon the presentation and surrender of the annexed coupons as they become due; both principal and interest being payable in lawful money of the United States of America. This bond is one of an issue of fifteen (15) bonds aggregating Fifteen Thousand Dollars (\$15,000.00), numbered consecutively from 1 to 15, both numbers included, all of like date and effect, and each of said bonds being in the principal sum of One Thousand Dollars (\$1,000.00); one bond of said denomination of One Thousand Dollars (\$1,000.00) maturing on the second day of January in each year from 1931 to 1946, both years in-



many cases. We saved some, but a lot died. One of the worst jobs I ever undertook was writing back to the parents of those dead boys. Just kids, who, like myself, wanted adventure.

There was one undertaker at the corner of Bennett and Third who posted a daily list of the dead he handled, and plenty of days the total was over one hundred. One day, I remember well, there were one hundred and sixty-five dead.

The tragedy of it got me. I was, and am, a bit emotional, and the Irish in me is to blame for my being a trifle sentimental. I couldn't stand the stark horror of the whole thing—the callousness the living—and I got out. I had several good offers for the house, took the best, made a few thousand and left for Denver.

Taken all in all, I don't think I'll ever forget Cripple Creek. I wanted excitement—and I got it there, oodles of it.

During the time I was there a theatrical

company came to town, the John Lindsay Company. There were three men and a small boy. The ladies were excellent actors, as was Lindsay; the other two were young fellows just breaking into the business. All belonged to Salt Lake City, where Lindsay formerly had been leading man in a stock company. They had a repertory of three plays, and played to a starvation business. After the second night I asked Lindsay why he didn't stay the week to try and make enough to get out of town. He said he had no plays that three men could handle. I told him I'd help him without pay, and that I had a play that four men and three women could do. It was the same play I had put on with amateurs in Shreveport, "The Volunteer," a handy old war play written by George Volmer (Thunder! I almost forgot George; he was the wonder of all managers I've been with) a play I could do with seven or seventeen in the cast.

We did "East Lynne" also in Cripple

Creek. I forget the name of the third play we put on.

I did Levinson in "East Lynne." An excellent young actress who took part in the production went by the stage name of "Miss Cornie." Her real name was Mrs. Santley; she was the mother of the boy with the company and another small boy back East.

On May tenth, this year, the Masquers gave their annual public revel at El Capitan Theatre, Hollywood. In the lobby a lady came up to me and said, "Frank Sheridan, do you know me?" A long, tense look, and Cripple Creek came back to me. "Mrs. Santley, by thunder!" It was the "Miss Cornie" of thirty-five years ago—the mother of Joseph Santley, one of the country's best musical comedians and now one of the best directors in Hollywood. The other boy is Fred Santley, a hit on Broadway.

(To be continued)

clusive, duly issued by said City of Carmel-By-The-Sea for the purpose of providing money for the acquisition of certain municipal improvements by and for said City of said improvements by and for said City under and in conformity with the provisions of the act of the Legislature of the State of California entitled: "An Act Authorizing the incurring of Indebtedness by Cities, Towns and Municipal Corporations for Municipal Improvements and regulating the Acquisition, Construction or Completion Thereof" (which became a law under constitutional provision without the Governor's approval February 25, 1901), and the acts of said Legislature amendatory thereof or supplemental thereto, and pursuant to and in strict conformity with the Constitution and laws of the State of California and the ordinances of said city, and pursuant to and in conformity with an affirmative vote of more than two-thirds of the voters voting at the special municipal election duly and regularly called and held in consolidation with the general municipal election and conducted in said city as provided in said laws and the resolutions and ordinances of said city relevant thereto on Monday the 14th day of April, 1930.

It is hereby certified, recited and declared that all acts, conditions and things required by law to exist, happen and be performed, precedent to and in the issuance of this bond, have existed, happened and been performed in time, form and manner as required by law, and that every requirement of law affecting the issue thereof has been duly complied with, and that the amount of this bond, together with all other indebtedness of said city, does not exceed any limit prescribed by the Constitution or statutes of the State of California, and that provision has been made as required by the Constitution and statutes of said state for the collection of an annual tax sufficient to pay the principal and interest on this bond when the same becomes due.

The faith and credit of said city and all the property thereof are hereby pledged for the punctual payment of the principal and interest of this bond, according to its terms. This bond ceases to bear interest from and after its maturity unless presented at maturity for payment.

IN WITNESS WHEREOF said City of Carmel-by-the-Sea has caused this bond to be executed under its corporate seal, signed by

the Mayor and by the Treasurer of said city and countersigned by the Clerk thereof, and has caused the interest coupons hereto attached to carry the lithographed signature of said Treasurer, and said bond to be dated the second day of May, A. D. 1930.

CITY OF CARMEL-BY-THE-SEA,

By \_\_\_\_\_  
Mayor of said City.

By \_\_\_\_\_  
Treasurer of said City.

Countersigned by

\_\_\_\_\_  
Clerk of said City.

And said interest coupons attached to each of said bonds shall be substantially in the following form and language:

#### "INTEREST COUPON"

\$ \_\_\_\_\_ Coupon No. \_\_\_\_\_  
On the second day of \_\_\_\_\_ A. D. 19\_\_\_\_, the City of Carmel-By-The-Sea, State of California, will pay to the bearer hereof, at the office of the Treasurer of said city therein, in the County of Monterey, State of California, the sum of \_\_\_\_\_ dollars, in lawful money of the United States of America, for the semi-annual interest to that date, upon its Municipal Improvement Bond, Issue of 1930, dated the second day of May, A. D. 1930, No. \_\_\_\_\_.

\_\_\_\_\_  
Treasurer of said City of Carmel-By-The-Sea.

Section 6. The Mayor and the Treasurer of said city are hereby authorized, designated and directed to sign and execute all of said bonds, under said date of the second day of May, A. D. 1930 and the City Clerk of said city is hereby authorized, designated and directed to countersign the same and to affix to each of said bonds, the corporate seal of said city. The coupons to said bonds shall be signed by the Treasurer of said city, or shall bear his lithographed signature, and the action of each of said officers in so doing shall be the official, and not the individual act of each such officer.

Section 7. All of said bonds shall be issued and sold by said Council for not less than their par value and the proceeds of such sale shall be placed in the Treasury of said city to the credit of a separate and distinct fund hereby designated "Municipal Improvement Bond Fund, Issue of 1930," and said fund shall be applied exclusively to the purposes and objects thereof mentioned herein and in said Ordinance No. 101.

Section 8. For the purpose of paying the prin-

icipal and interest of said issue of said bonds, the Council of said city, at the time for fixing the general tax levy and in the manner for such general tax levy provided, shall levy and collect annually until all outstanding bonds of said issue are paid (or until there shall be a sum in the Treasury of said city set apart for that purpose sufficient to meet all sums coming due for principal and interest on said bonds) a tax sufficient to pay the annual interest on said bonds, and also such part of the principal thereof as shall become due before the time for fixing the next general tax levy of said city.

Section 9. All of said bonds shall be sold at public sale at such time and in such manner as said Council may by resolution thereof direct.

Section 10. All ordinances, and parts of ordinances, in so far as they may conflict with this ordinance are hereby repealed.

Section 11. This ordinance being an ordinance relating to and carrying out the purposes of said special municipal election, consolidated as aforesaid, and making provision for the issuance and sale of bonds authorized thereat, shall take effect and be in force forthwith from and after its final passage and approval.

PASSED AND ADOPTED, by the Council of the City of Carmel-By-The-Sea, this 14th day of May, A. D. 1930, by the following vote:

AYES: Councilmen Heron, Kellogg and Rockwell.

NOES: Councilmen: None.

ABSENT: Councilmen Bonham, Jordan.

APPROVED: May 14th, 1930.

HERBERT HERON,  
Mayor of said City of  
Carmel-By-The-Sea

ATTEST:  
SAIDEE VAN BROWER  
City Clerk.

(OFFICIAL SEAL)

I, the undersigned Clerk of the City of Carmel-By-The-Sea and Ex-Officio Clerk of the Council of said City, hereby certify that the foregoing Ordinance No. 102 of said city is a true and correct copy of Ordinance No. 102 of said city, which was introduced at a regular meeting on May 7th, 1930. Passed and adopted at an adjourned regular meeting on the 14th day of May, 1930, by the following vote:

AYES: Councilmen Heron, Kellogg and Rockwell.

NOES: Councilmen: None.

ABSENT: Councilmen Bonham, Jordan.

ATTEST SAIDEE VAN BROWER,  
(OFFICIAL SEAL) City Clerk.



## LEGAL ADVERTISEMENTS

(The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.)

## NOTICE INVITING SEALED PROPOSALS

Pursuant to Resolution No. 467, duly passed by the Council of the City of Carmel-By-The-Sea, on May, 14, 1930,

NOTICE IS HEREBY GIVEN that said Council hereby invites sealed proposals or bids for the purchase of "Municipal Improvement Bonds, Issue of 1930," of said city comprising fifteen (15) bonds divided in numerical order into fifteen (15) series of one (1) bond each, each and all of said bonds to be of the denomination of One Thousand Dollars (\$1,000.00) and one of said fifteen (15) successive series of one (1) bond each to mature and be payable in numerical order consecutively, on the second day of January of each of the years from 1931 to 1946, inclusive.

All of said bonds are dated the second day of May, 1930 and bear interest at the rate of five (5) per cent. per annum, payable semi-annually on the second day of January and the second day of July of each year, at the office of the Treasurer of said City in lawful money of the United States of America.

All proposals or bids shall be for the entire issue of said bonds and each bid to be considered must be accompanied by a check payable to the City of Carmel-By-The-Sea, certified by a responsible bank for an amount which shall not be less than ten per cent. (10%) of the aggregate of the proposal or by a bond for said amount and so payable, signed by the bidder and two sureties who shall justify before any officer competent to administer an oath in double the said amount, and over and above all statutory exemptions and which shall be conditioned for the faithful performance of the proposal of the bidder so made.

All such bids will be received by the City Clerk of said City not later than the hour of 7:30 o'clock P.M. of the 4th day of June, 1930, at which date and hour said Council in the Council Chamber at the City Hall of said City, will in open session publicly open, examine and declare all of said sealed proposals or bids, reserving the right, however, to reject any or all of the same.

All of said Municipal Improvement Bonds were duly authorized at the consolidated general and special municipal election, duly and regularly held in said City on Monday, the 14th day of April, 1930, pursuant to the laws of the State of California and of Ordinance No. 101 of said City, duly adopted by the Council thereof on March 17, 1930, which ordinance is now on file in the office of the City Clerk thereof and is hereby referred to for further particulars. Reference is also made to Ordinance No. 102 of said City, duly passed by the Council thereof on May 14, 1930, for further particulars relative to the issue and sale and redemption of said bonds, said ordinance being also on file in the office of said City Clerk.

All of said bonds have been authorized and will be issued, sold and redeemed pursuant to the provisions of that certain act of the Legislature of the State of California, entitled, "An Act authorizing the incurring of indebtedness by cities, towns and municipal corporations for municipal improvements and regulating the acquisition, construction or completion thereof," which became a law without the Governor's approval, February 25, 1901 and amendments of said Act.

Said bonds will be sold for not less than the par value thereof with accrued interest to date of delivery.

By order of the Council of the City of Carmel-By-The-Sea.

Dated May 17, 1930.

SAIDEE VAN BROWER  
City Clerk of said City of  
Carmel-By-The-Sea.

First Publication May 22, 1930.

Last Publication May 29, 1930.

## A LOVELY CARMEL GARDEN

Miss Margaret Lithgow won three major prizes in last week's Garden Contest: first prize for patios, first for informal gardens, and the sweepstake prize for the best use of space.

Three awards to one person for a single garden—a most unusual occurrence. As soon as the judging was finished, interested visitors availed themselves of the invitation to call at Thirteenth and Lincoln and see such an outstanding garden. They found a setting where shade and sunlight intermingled—an idealistic Carmel setting of pines and gnarled live oaks. Fern-bordered paths wind in cool dampness suggestive of canyon depths. The Lithgow garden is filled with informally beautiful surprises. It has the color and life of flower masses, yet, coupled with that, one finds the naturalness of leaf-strewn paths. Through arched foliage, glimpses may be had of yellow callas, a Padre rose, the curved limbs of moss-hung oaks, the thick bole of a patriarchal pine.

The most surprising thing about the garden is its lush dampness. Here in Carmel, where gardeners find it next to impossible to keep the proper degree of moisture at various seasons, Miss Lithgow is growing ferns callas, elephant ears and other moisture-loving plants, and not merely growing them but getting luxuriant results for her efforts.

The garden, covering eight lots, has exceptional variety. It is a place of sun-drenched spaces winding paths and quietude. The patio, perhaps, is the loveliest place of all. Here one finds the sunlight filtering down in shafts through the pines. Ferns form a damp green background. A thrush is perched on the rim of a sky-blue bowl. One sinks into a comfortable wicker chair, feels the peace and beauty of the place—and no longer wonders why the garden received three awards. It deserves sixteen.

And not only does the Lithgow place have a wonderful garden; it also has some exceptional dogs—prize black spaniels. Dog lovers will be pleased to know that in this case at least the dog

## ECHOES OF "STRANDS"

Frank Sheridan's colorful biography, "Picking Up a Few Strands," which has been appearing serially in The Carmelite since March, has brought inquiries and comment from all parts of the world.

Not long ago, "The Shreveport Times" made a Sunday supplement feature of episodes concerning Shreveport. Other

## THE PRIZE GARDENER SPEAKS:

"I wanted an intimate, sequestered little spot where my mother could read, bask in the sun and watch the birds splash in their blue basin. And so the patio was started last summer.

"Happily the woodwardia, maiden-hair and five-finger ferns love to grow under the Carmel pines. I massed those in and camouflaged their wooden boxes with rocks. They screened things I didn't want to see and made a background for the lilies, cyclamen and primroses that have succeeded each other as the months have passed.

"Everything was in pots so they could be rearranged when they faded or I wanted a different combination of color. It has been a delightful adventure from the hours browsing about the nurseries searching for a particular treasure, to its arrangement.

"But flowers don't just give. To look their best they have to be fed and watered—no small task on windy days—and faded blossoms removed as well as snails that thrive in damp pots. This has meant getting up when everyone else was asleep and sometimes keeping it up when everyone else had gone to bed again. But I know of nothing that pays greater dividends of joy than a garden, no matter how small, and my patio is full of lovely memories: moonlight shadows, *souvenir de Madame Bouillet* roses, and early morning scents."

—MARGARET LITHGOW.

and the calla have lain down together—and neither been the worse for it. The spaniels live-and-let-live policy may come from the fact that they too are due soon to enter a contest. May they bring back to their prize gardens at least three "firsts" from the Dog Show.

newspapers have commented upon the biography; and many individuals, remembering scenes and figures of these human reminiscences, have written Mr. Sheridan and this office in praise of the series.

Now Julius F. Haas, staff correspondent in Panama for "The Chicago Daily News" writes asking for all copies of "Strands" back to the first issue.



# THE CARMELITE JUNIOR

THE CARMELITE JUNIOR MAY 29  
NUMBER 13

THE CARMELITE JUNIOR IS THE UNOFFICIAL NEWSPAPER OF CARMEL

JO SCHOENINGER *Editor*  
NORMAN BAYLEY *Associate Editor*

## OUR VIEWS PROHIBITION

Although we do not know anything about prohibition, here is what we gather:—

Prohibition is the bunk we want figures. Prohibition is got to be had, we want decent citizens. Pretty bad. In high school, the pupils drink to be smart and cute, but when they get older they get into the habit and become the drinks victims. The only way is to do away with the prohibition laws and to have moderate drinking. Now that there is prohibition, (Mr. Jack Black tells us) there are more saloons and hard drinking than ever. How moderation can be reached will have to be thought out by deeper thinkers than we.

The Editors.

† † †

The code for this week is:  
D. C. L.—Danny Lockwood.  
C. L. N.—Clifford LeNeve  
G. D.—Gordon Darling.  
N. B.—Norman Bayley  
J. S.—Jo Schoeninger

† † †

## SCOUTS

On Thursday May 22, a Court of honor was held at the Monterey Grammar school. Troops from all over the peninsula came and did some stunts, one was the doings of summer camp, showing morning exercise and etc. Another did bridge building which was very good, and our scouts did some first-aid demonstrations which were very good. Afterwards there were many speeches then badges were awarded, some were second class some first class, some were scouts, some life scouts and many other badges, then merit badges were awarded for different things as life saving, tracking and many other things like that then the meeting was adjourned. On Saturday, May 24, the scouts went up the valley for an overnight hike. They played games for a while and then gathered wood for a big bon-fire, which

they sat around and sang songs and told stories. Also, toasted marshmallows and weenies. When the time came, they laid their blankets on the ground and went to sleep. When the morning came they went fishing and then had breakfast and after a while went swimming. Swimming tests were passed and at lunch time, fire drilling and cooking tests were passed. After lunch other tests were passed as tracking, compass, etc. Then the boys said good-bye to the camping grounds, hoping to come there again, and came back home.

N. B.

† † †

## FUNNY BUT ITS TRUE

*With apologies to Ripley.*

Somebody is going to graduate from the Eighth Grade.

School is to be let out on June sixth. (Hurrah!)

The Seventh Grade had some visitors on visiting day.

Miss Swain excused the class on time.

Three people got their prodjectin on time.

D. C. L.

† † †

## A VISIT TO THE SEVENTH GRADE

Mr. Weston visited the upper grades and showed some pictures of Mexico and Carmel. The children enjoyed them greatly. Then he gave a talk on art. He said, "The main point of art is how you see the thing and then you can photograph anything."

J. S.

† † †

## A GOOD BOOK

*The Boy With the Parrot:*

By Elizabeth Coatsworth.

This book can be found at the Childrens Department of the Carmel Public Library. It tells of a Gypsies life and about a particular boy who was a Gypsy and who started from his home to lead a life of adventure and to earn his fortune.

He met a parrot and they went together on the road of life. They had many adventures throughout the land of Spain and I would suggest it to anyone who is interested in a Gypsies life and traveling.

† † †

## NOTICE, CAUTION!

"Summer is icumen in" and so is sun-burn, so don't touch any of the backs of the boys in Carmel. They have all been to the old swimming hole down at the Carmel River.

The Red Cross are giving the children swimming lessons at the river and at the Del Monte indoor plunge at seven p.m. There is also a class for adult non-swimmers at nine thirty. Red Cross books are to be given to the children today, May twenty-seventh. They will tell all about swimming and life-saving. The lessons are free and will be given every week.

S. C.

† † †

## THE SECOND LINDBERGE.

Gordon Darling, a well known scout at Sunset School has gone glider crazy. But of course they haven't locked him up yet.

Gordon tells all of us boys at school that he wants to build a glider this summer and go by-by up in the sky.

R. W.

## A STORY IN POEM, THE FLY

Once upon a time there was,  
A little fly, who was,  
A very disobedient fly, he was.  
Out one day at five o'clock, he was,  
When he saw something sticky, he did,  
His mother told him not to light on it,  
she did.  
But he did what she told him not to do,  
he did.

And now there is not a little disobedient fly, there's not.

G. D.





# By train

## ADD DAYS TO YOUR VACATION

### -and save money, too

*Low fares on Pacific Coast now in effect. Fast trains save daylight hours for play. By train you leave the job of getting there to someone else—you save your nerves, and rest.*

By Southern Pacific your vacation starts when you board the train. In many cases you can leave at night, sleep as you ride, and arrive in the morning—actually adding a precious day to your vacation.

Or—travel by day—enjoy the scenery as you ride. Many a spectacular scenic mile of this Pacific Coast can be seen only by train.

#### AT THESE LOW FARES

At low summer fares, enjoy the added thrill of saving money. *You know just how much your trip will cost before you leave.* Some examples of summer roundtrip fares, with 16-day return limit:

LOS ANGELES .....	\$18.50
SAN DIEGO .....	25.50
SAN FRANCISCO .....	6.00
RUSSIAN RIVER .....	9.00
LAKE TAHOE .....	17.50
PORTLAND .....	42.45
TACOMA .....	50.95
VANCOUVER .....	62.70
SEATTLE .....	53.20

*Also fares with other limits.*



#### LOW FARES EAST MAY 22 TO SEPTEMBER 30 RETURN LIMIT OCTOBER 31

And *only* Southern Pacific offers choice of Four Great Routes to the East. Ask your local Agent about this and other exclusive Southern Pacific advantages. Some examples of summer roundtrips:

NEW YORK .....	\$152.42
CHICAGO .....	91.02
ST. LOUIS .....	86.32
KANSAS CITY .....	76.32
NEW ORLEANS .....	90.12
ATLANTA .....	114.32
WASHINGTON .....	146.58

# Southern Pacific



E. B. WALLING  
Monterey Agent

Phone Monterey 139

## The Garden

Conducted by ANNE NASH and  
DOROTHY Q. BASSETT, of  
the Garden Shop.

### RANDOM NOTES

It was fun taking time off last week to dash about and peep at some of the Carmel gardens. We were sorry we could not see all of those entered in the contest but from the ones we were able to visit, we carried away many delightful pictures. We mention a few high lights.

One garden boasted a glorious clematis jackmanni, whose huge violet blooms were worth going a long way to see. This climber, though quite exotic looking, is really very hardy and should be more extensively grown as it is exceedingly spectacular.

In one of the hillside gardens, most picturesque on account of its arrangement of oaks and careful planning of paths, a large bed of yellow-orange alstromeria caught and held one's attention. A dominant note in a garden, but well handled here as it was given plenty of space and no jarring color was near it.

The garden of one's mind's eye is nearly always so much more vivid than any ever actually seen that it is like realizing a dream to come suddenly upon a perfect color scheme. One that we found specially charming was a tall purple polygala (not dalmaisiana, but a more slender graceful one), drooping over a mass of pink geranium, lavender and pink stock and coral heuchera—all literally covered with bloom, so that the whole effect was one of vibrant color. We noticed a pleroma was planted back of the polygala, and if that had lent its blue-violet note to the whole, it would have been a triumph. As it was, it was the loveliest color scheme we saw that day.

One tiny garden had handled the transition from natural to wild so cleverly that when we left a clump of fox-gloves and stepped into a meadow of tall grass, phacelia and poppies, we could hardly have told how it came about.

And the intimate, enclosed patios convinced us more firmly than ever of the necessity of seclusion, simplicity and a feeling of space if the garden is to be truly enjoyed as a part of the living quarters of the home.

### FURTHER DONATIONS

Subsequent to the publication of the list of prize donors in the Garden Contest, contributions were received from Durham's hardware store and from Bonham's Inc.